

A P P E N D I X

T O

G R A S S I N E A U ' S

MUSICAL DICTIONARY,

S E L E C T E D F R O M T H E

D I C T I O N N A I R E D E M U S I Q U E

O F

J. J. R O U S S E A U .

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M D C C L X I X .

APPENDIX

to

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MUSICAL DICTIONARY

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ADVERTISEMENT.

AS it is now near thirty years since the first publication of Grassineau's Dictionary, and as the musical art, during that period, has received great improvement, it appeared highly expedient, in this publication, to give every addition possible: and we know of no better way of doing this, than by extracting every article of any importance, that was not contained in the former edition of this work, from the Dictionnaire de Musique lately published by M. Rousseau; as that writer's long and close application to the study of this art, and great talents for musical composition, are universally known and esteemed. It appeared likewise most eligible to publish these additions separate, that the purchasers of the former edition might not be injured.

ALPHABET

and how to use it

The first part of the book is devoted to the

study of the letters of the alphabet and

the way in which they are formed.

The second part of the book is devoted to

the study of the words of the alphabet and

the way in which they are used.

The third part of the book is devoted to

the study of the sentences of the alphabet and

the way in which they are used.

The fourth part of the book is devoted to

the study of the paragraphs of the alphabet and

the way in which they are used.

The fifth part of the book is devoted to

the study of the chapters of the alphabet and

the way in which they are used.

A P P E N D I X

T O

GRASSENEAU's

Musical Dictionary.

ACCOMPANYMENT is the executing of a complete and regular harmony on an instrument proper to produce it, as the Organ, Harpsichord, Theorbo, Guitar, &c. We shall take the Harpsichord for an example, and the rather as it is almost the only instrument that remains in use for the performance of an Accompaniment.

One of the parts of music, which is commonly the base, serves for a guide. They touch this base with the left hand, and with the right the harmony expressed by the march of the base, either by the melody of the other parts which are performed at the same time; by the partition which they have before them; or by the cyphers which they find added to the base. The Italians despise the cyphers; even the partition is of very little use to them. Their promptitude, and the great sensibility of their hearing supply their place, and they accompany quite well without those helps. But it is to their natural disposition that they owe that facility, and other people who are not like them born for music, find obstacles insurmountable in the practice of the accompaniment. Eight or ten years are requisite to acquire a tolerable proficiency in it. What then is it that so retards the advancement of learners, and embarrasses for so long a time the master, if the sole difficulty do not ly in the art itself?

There are two principal causes: the one is in the manner of cyphering the base, and the other in the method of accompanying. Let us speak first of the former.

The signs that are used in cyphering the base are too numerous. Seeing there are so few fundamental accents, what need is there of so many cyphers to express them? These same signs are moreover ambiguous, obscure, and inadequate: for example, they scarce ever determine the space of the intervals they express, or what is worse, they

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express

express some other interval. Some are barred to mark the Diesis, and others are barred to mark the B Molle: the greater intervals, the superfluous, and even the diminutions, are often expressed in the same manner: when the cyphers are double, they are too confused, and when they are single, they scarce ever convey any other idea than that of one interval; so that there are always several that are to be understood and determined.

How are these inconveniencies to be remedied? Should we multiply the signs in order to express them all? But we already complain that there are too many of them. Should we reduce them? We should then leave more things to be conjectured by the accompanier, who is already too much embarrassed; and seeing that so much regard is had to the cyphers, they should express every thing. What then is to be done? Invent new signs and perfect the fingering; and of the signs and fingering make two combined means that may concur to assist the accompanier. This is what M. Rameau has endeavoured after, with a great deal of sagacity, in his dissertation on the different methods of accompanying.

As the ancient music was not so composite as ours, neither in the melody, nor in the harmony, and as it had scarce any other base than the fundamental, all its accompaniment consisted in a series of perfect accords, in which the accompanier substituted sometimes a sixth to a fifth, as he was guided by his ear: they knew nothing further. Now, that we vary the modulations, reverse the parts, surcharge and perhaps spoil the harmony by the great number of dissonances, we are obliged to follow other rules. Campion, they say, invented what is called the rule of the octave, and it is by that method that most masters teach at this day the accompaniment.

By this term is also meant all that part of the base, or of any other instrument, which is composed on a melody in order to produce a harmony; as a solo on the violin that is composed by the violoncello or harpsichord; and an accompaniment of the flute agrees right well with the voice. The harmony of the accompaniment adds to the pleasure of the melody, by rendering its tones more sure, their effect more sweet, the modulation more sensible, and by giving the ear a proof of that justness which is so agreeable to it. There is likewise

wife with regard to the voice, a strong reason why it should be always accompanied by some instrument, whether in parts or in unison; because, tho' many pretend that in singing, the voice naturally modulates itself according to the laws of the temperament, yet experience teaches us that a voice, the most just and most completely formed by practice, finds great difficulty in sustaining, for a long time, a justness of tone, when nothing supports it. In the course of singing we mount or descend insensibly, and it is very rare that we finish exactly in the same tune that we began. It is to prevent these variations that the harmony of an instrument is employed, by which the voice is immediately recalled from its wanderings, and is preserved in the same diapason. The base is, of all the parts, the most proper to accompany; that which best sustains the voice, and gives most satisfaction to the ear; for there is none of them where the vibrations are so strong, and so determinate, nor that leaves so little ambiguity in judging of the fundamental harmony.

AIR is a melody that is adapted to the words of a song, or some small piece of poetry proper to be sung, and is sometimes extended to signify the song itself.

In an opera the term *air* is given to all the regular melodies, to distinguish them from the recitative, and generally every complete piece of music, either vocal or instrumental, forming a melody, is called an *air*, whether it be an entire part, or whether it be only capable of being detached from the whole, and executed separately.

If the subject be divided into two parts, the *air* is called a *duo*; if into three, a *trio*, &c. Saumaise thinks that it comes from the Latin word *æra*, and Burette is of the same opinion, altho' Menagè opposes it, in his etymology of the French language.

The Romans had their signs for the rhythmus, and so had the Greeks theirs; and these signs, drawn likewise from their characters, were called not only *numerus* but also *æra*, that is, a number, or the mark of a number, *numeri nota*, says Nonnius Marcellus. It is in this sense that the word *æra* is found used in this verse of Lucillus:

Hæc est ratio? Perversa æra! Summa subducta improbè!

And Sextus Rufus uses it in the same sense.

Now tho' this word was originally only used for number or measure of a melody, yet in time the same use was made

made of it, that was made of the word *numerus*, and the word *æra* was used to signify the melody itself; from whence comes, according to the two authors here cited, the French word *air*, and the Italian *aria* taken in the same sense.

Modern music has several sorts of *airs*, of which each correspond to some sort of dance of which these *airs* bear the name, as *Minuet*, *Gavotte*, *Musette*, and *Passe-pied*.

The *airs* of an opera are, to be allowed the expression, the ground on which is painted the picture of inimitable music; melody is the design, and harmony the colouring: all the picturesque objects of beautiful nature, all the interesting sentiments of the human heart, are the models that the artist imitates; attention and rapture, the charms of the ear, and the emotions of the heart, are the end of these imitations. An *air* learned and agreeable, an air founded in genius, and composed in taste, is the chef-d'œuvre of Music: it is there that a beautiful voice, it is there that a brilliant symphony, are displayed: it is there that the passions imperceptibly seize the soul by means of the senses. After a fine air, we are satisfied, the ear desires nothing more: it remains in the imagination, we carry it away with us, and repeat it at pleasure; without being able to perform a single note of it, we perceive it in our mind as when at the opera; we behold the scene, the actor, the theatre; we hear the accompaniment and the loud applause. The true lover of music never while he lives forgets the charming airs that he has once heard, and by their aid he can at any time rehearse an opera that he has once seen.

ARPEGGIO, ARPEGE, or ARPEGMENT, is the method of producing, successively and rapidly, the several sounds of an accord, instead of striking them altogether.

There are some instruments on which a full accord or concord cannot be performed but in *arpeggio*, such as the Violin, the Violoncello, the Viol, and all that are struck with the bow: for the convexity of the bridge prevents the bow from acting upon all the chords at the same time. To perform, therefore, accords upon those instruments, they are obliged to *arpège*; and as they cannot produce more tones than there are chords, the arpegment of the Violoncello, or Violin, cannot be composed but of four

four tones. In order to arpége, the fingers must be ranged each one on its chord, and the arpegment is made by a single and grand stroke of the bow, which begins strongly on the largest chord, and finishes by turning and softning on the treble. If the fingers be placed on the chords only successively, or that there be more than one stroke of the bow, it is no longer an arpegment, it will only be a quick transition through several notes progressively.

That which is done with the Violin by necessity, is performed on the Harpsichord from taste. As they cannot produce, by that instrument, notes of continuence, they are obliged to retouch the notes of long duration. In order to make an accord last for a longer time, they strike in arpeggio, beginning with the lower tones, and observing that the fingers which strike the first do not quit their touch till all the arpegment be finished, in order that all the sounds of the accord may be heard at the same time.

Arpeggio is an Italian word which is express'd in French by *arpege*. It comes from *arpa*, as it was from the manner of playing on the Harp that the idea of an arpegment was conceived.

BALLET, a theatric performance, consisting of a dance guided by music. The word comes from the old French *baller*, to dance, sing, or rejoice.

The music of a ballet ought to have still more cadence and accent than vocal music, because it is intended to signify more, as it is alone to inspire the dancer with warmth and expression which the singer may derive from the words; and at the same time, it is to supply, in the language of the mind and the passions, all that the dance cannot express to the eyes of the spectators.

Ballet is likewise the name that is given in France to a particular sort of opera, where the dance is of very little more signification than in the others, and does not produce a better effect. In most of these ballets, each act forms a different subject, which are connected with each other only by some general relations that are foreign to the action, and which the spectator would never be able to discover, if the author did not take the precaution to inform him of it in the prologue.

When compositors shall reflect on the true principles of their art, they will use more discernment in the choice of their dramas, and more truth in the expression of their subjects:

subjects : and when the words of an opera shall contain any meaning, music will soon learn to pronounce it.

BARCAROLLS are a sort of songs in the Venetian language, which are sung by the gondoliers of Venice. Tho' the airs of those barcarolls are composed for the common people, and often made by the gondoliers themselves, yet they have so much melody, and so agreeable an accent, that there is not a musician in all Italy that does not pique himself in knowing and singing them. The privilege that the gondoliers have of entering the theatres gratis, enables them to form, without expence, an ear and a taste; so that they compose and sing their airs in such a manner, that they who are ignorant of the refinements in music are unwilling to alter the simple and natural style of the barcarolls. The words of these songs are generally in the same style with the conversation of those that compose them : but they to whom the faithful paintings of the manners of a people are pleasing, and who, moreover, are admirers of the Venetian dialect, readily become fond of them, seduced by the beauty of their airs; so that many connoisseurs have made very ample collections of them.

Let us not here forget to mention, for the glory of Tasso, that most of these gondoliers have *memoriter* a great part of his poem on *the delivery of Jerusalem*, that many of them remember the whole; that they pass the summer nights in singing it in their boats, alternately, from one boat to another. That poem of Tasso is surely a fine barcaroll, and Homer is the only one before him who has had the honour to be so sung, and no other epic poem since has had a like fate.

BARDS, a very singular sort of men, who were in old times very much respected among the Gauls, and who were at once priests, prophets, poets, and musicians.

Bochart derives their name from *parat*, to sing, and Camden agrees with Festus that *bard* signifies a singer, in the Celtic language a *bard*.

BEATING OF TIME is the manner of marking the time by the motion of the hand or foot, which regulates its duration, and by which all its measures of the same degree are rendered, in the execution, perfectly equal in the chronic value or time.

The French musicians do not beat the time as the Italians. These, in the measure of four times, strike successively the two first times and raise the two last; they, in likemanner, strike the two first in the measure of three times,

times, and raise the third. The French never strike but the first time, and mark the other by different motions of the hand, to the right and left. Nevertheless the French music has much more need of a well marked measure than the Italian, as it does not contain its cadence in itself; its movements have not any natural precision: its measure is urged or relaxed at the pleasure of the finger. How are the ears shocked at the opera of Paris, by the continual and disagreeable noise that he who beats the time makes with his baton, and whom the little prophet pleasantly compares to a woodman felling of trees. This however is an unavoidable evil, for without this noise they would never be able to observe the measure; the music of itself does not mark it: and foreigners would not distinguish the movements in our airs. If this matter be attentively considered, it will be found to contain one of the specific differences between the French and Italian music. In Italy measure is the soul of music; it is the just observance of measure that gives it that accent which renders it so enchanting. It is the measure, moreover, that there governs the musician in the execution; in France, on the contrary, it is the musician that governs the measure; and which he enervates and disfigures without hesitation. What do I say? Good taste itself consists in not suffering it to be perceived; a precaution of which, in short, it has no great need. The opera of Paris is the only theatre in Europe where they beat time without following it; every where else they follow it without beating it.

CANON, in modern music, is a sort of perpetual fugue, because, the parts beginning one after the other, repeat incessantly the same melody.

The canons the most common, and most easily made, are those that are taken from the unison or the octave; that is, when each part repeats in the same tune the melody of that part that went before. To compose this kind of canon, you may only take what melody you please, and add to it in partition as many parts as you choose, with equal voices; then of all these parts sung successively is formed one air; taking care that the whole produces an agreeable effect, as well for the harmony as the melody.

To execute such a canon, he, who is to sing first, begins alone, singing the air entire, and beginning again directly without breaking the measure. When he has finished the first couplet, which serves for a perpetual subject,

ject, and by which the whole canon has been composed; the second enters, and begins the same first couplet, while he who entered first proceeds to the second: the others begin in like manner successively, when he, that is to go before, is at the end of the first couplet: by thus recommencing incessantly, they never come to a general conclusion, but pursue the canon as long as they please.

The emperor Charles VI. who was a very great musician, and a very able composer, was much delighted with making and singing of canons. Italy still abounds with very excellent canons that were made for that prince, by the greatest masters of that country.

CHARACTERS OF MUSIC are the several signs that are used to represent all the sounds of a melody, and all the measures of time; so that by aid of these characters, music may be read and executed exactly as it is composed, and this manner of writing is called *Noteing*.

The art of writing music is known only to Europeans. Altho' in the other parts of the world each nation has its music, it does not appear that any of them have hitherto carried their study of it so far as the use of characters to express it. At least, it is certain, that neither the Arabs nor the Chinese, the two people who of all foreign nations have cultivated letters the most, have either of them made use of such characters. The Persians indeed give the names of the cities of their country, or of the parts of the human body, to the forty eight sounds of their music. They say, for example, to give the tune of an air; *Go from this town to that*; or *go from the finger to the elbow*: but they have no signs whereby to express these sounds on paper: and with regard to the Chinese, we find, in Father du Halde, that they were extremely surprised to see the Jesuits note, and read by the notes, all the Chinese airs that they heard.

CASTRATO is a musician who has been deprived in his infancy of the organs of generation, in order that he may preserve that accute tone of voice which is necessary to sing the upper parts or *soprano*. So little relation as there appears between two organs which are so different, it is certain that the mutilation of the one prevents that change in the other which happens when youth arrives to manhood, and which at once lowers their voice by an octave. There are found, in Italy, fathers so cruel as to sacrifice nature to fortune, and who submit their children

to this operation, that they may gratify the pleasure of the voluptuous and the inhuman; who do not hesitate to make others unhappy that they may produce them pleasure. Let us leave to the good women of great cities, the modest laugh, the disdainful air, and those just pleasantries, of which these wretches are the eternal objects; but let us endeavour to make the voice of modesty and humanity heard, which cries out against this infamous practice; and let those princes who seek to encourage it, for once blush at a custom that is so injurious to the preservation of mankind.

Beside, the advantage of a voice is overbalanced by many other disadvantages. These men who sing so well, but without warmth or passion, are in the theatre the most awkward actors in the world, they moreover lose their voice very early, and become disagreeably gross. They pronounce a language worse than real men, and there are some letters, such as r, that they cannot even pronounce at all.

CHRONOMETER, is an instrument that is used to measure time; and, in this sense, watches and clocks are chronometers. This word is composed of χρόνος *time*, and μέτρον *a measure*.

There are, however, certain instruments that are called, in particular, chronometers, one of which is mentioned by M. Sauveur in his principles of acoustics; this was a peculiar kind of pendulum, which was designed to determine exactly the movements in music. Afflard, in his principles, which are inscribed to religious ladies, has placed at the head of all the airs, notes that express the number of vibrations of this pendulum, during the continuance of each measure.

It is thirty years since the project of such an instrument first appeared, under the name of a Metrometer, which of itself beat time: but it has not succeeded either at one period or another. There are many who pretend however, that it is much to be wished that there was such an instrument, which should fix with precision the time of each measure in a piece of music; as by that mean the true movement of airs would be more easily preserved, without which they lose their character; and which we cannot know, after the death of their authors, but by a kind of tradition very subject to alter or become extinct. We already complain, that we have forgot the movements

of a great number of airs, and there is reason to suppose that they are all impaired. If the precaution that we have just mentioned had been taken, and which does not appear to be attended with any inconvenience, we should have the pleasure of hearing those airs at this day, in the very manner in which they were executed by their authors.

The connoisseurs in music, on their other hand, object, says M. Diderot (*Memoires sur different subjects de mathematiques*) to all chronometers in general, that there is not perhaps in an air two measures that are exactly of the same duration: there are two things which necessarily contribute to relax or to augment the measure; one is, the taste and harmony in the pieces of several parts, and the other, the taste and surmise of harmony in the Solo. A musician, who is master of his art, has not played four measures of an air before he seizes its character, and gives himself up to it: it is the pleasure of the harmony that alone directs him. Here he endeavours after strong accords, and there he passes them slightly over; that is to say, he sings or plays more or less slow from one measure to another.

In fact, this objection, which is of great weight for the French music, is of none with the Italian, which is invariably subject to the most exact measure: nothing can better show the perfect opposition of these two musics; seeing that what is a beauty in one would be a great defect in the other. If the Italian music derive its energy from this rigorous observance of measure, the French endeavours to find it in subjecting that measure to its inclination, by urging or relaxing it, as the taste of the melody or the organs of the performer may require.

But if we should admit the utility of a chronometer, we must begin, says M. Diderot, by rejecting all those that have hitherto been proposed, because they make of the musician and the chronometer, two distinct machines, of which one can never be subject to the other: this scarce requires a proof; it is hardly possible that the musician should have, during the whole piece, his eye attentive to the movement, and his ear to the sound of the pendulum, and if he neglect one instant, farewell to the reins by which you pretend to guide him.

I add, that whatever instrument may be invented to regulate the duration of measure, it will be impossible, tho' it should be of the most easy execution, that it should ever take place in practice. The musicians, a confident

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dent set of people, and making, like many others, their own taste the rule of what is right, will never adopt it. They will neglect the chronometer, and will be only guided by the true character and the true movement of the airs. Therefore the only good chronometer that it is possible to have, is an expert musician, who has a fine taste; who has well considered the music he is to execute, and knows how to beat the time. Machine for machine, it is best to keep to this.

COPYIST is he whose profession it is to copy music.

Notwithstanding the progress that printing has made, it has never yet been applied to music with so much success as writing: whether it be that the faculties of the mind being more constant than those of the ear, we are not so soon tired with the same books as with the same songs; or whether it arise from the peculiar difficulties that the combinations of notes and lines add to the printing of music: for if they print first the lines and then the notes, it will be impossible to give the necessary justness to their relative positions; and if the character of each note relates to a portion of the scale, as in our printed music, the lines are so badly adjusted to each other; it requires such a prodigious quantity of characters, and the whole has so disagreeable an effect on the eye, that they have with reason quitted this method, and substituted engraving in its place. But, beside that the engraving itself is not exempt from imperfections; it is always the inconvenience of producing too many or too few copies or parts: and of putting in partition or score, what some would have in parts, or in separate parts what others would have in score; and in scarce ever offering any music to the curious but such as is already in the hands of every one. And lastly, it is certain that in Italy, the part of the world where there is the most music made, printed notes have been a long time proscribed, and the engravings have never been established; from whence we may conclude, that in the opinion of the best judges, the simple copy is the most eligible.

It is more necessary that music be neatly and correctly copied than mere writing; because he that reads, and thinks in his closet, perceives, and easily corrects the faults that are in his book, and nothing hinders him from suspending and recommencing his reading: but in a concert, where each one sees only his own part, and where the continuity

tinuity and rapidity of the execution does not allow opportunity to reflect on any fault, they are all irreparable: oftentimes a sublime composition is degraded, and the execution is retarded, or even interrupted; every thing is reversed, and the effect of the whole is destroyed: the auditor is disgusted, and the author is disgraced, merely by the fault of the copyist.

It is the duty of a copyist, writing in score, to correct all the false notes that he finds in the original. By false notes I do not mean those in the composition, but those of the copy, which serves him for an original. The whole of his duty is, faithfully to render the ideas of the author, be they good or bad; that is not his concern, for he is not author, or corrector, but copyist. It is very true, that if an author has put, by mistake, one note for another, he ought to correct it, but if the same author has made, thro' ignorance, a fault in the composition, he is to leave it. Let him compose better himself if he can, and will; well and good; but, whenever he copies, he ought to pay a due regard to his original. It appears from hence, that it is not enough that a copyist be a good harmonist, and that he well understands composition, but that he ought, moreover, to be practised in the different stiles, to know an author by his manner, and be well able to distinguish what he has done, from what he has not done. There is likewise a sort of criticism necessary, to restore one passage by comparing it with another; and to place a *forte* or *piano* where it has been forgot: to detach the parts improperly connected, and even to supply such measures as may be omitted; of which there are examples in the scores themselves. Doubtless it requires learning and taste to restore a text to its primitive purity: perhaps I may be told that few copyists do it; I answer that all copyists ought to do it.

Not to carry this article too far, we shall here finish it with observing, that we have already said too much for the able copyist who has a good hand, and a taste for his profession, and that we should never say enough for those who have not. We shall only add, that there are many inter-venients between what the compositor intended and what the auditor hears. It is the business of the copyist to bring these two extremes as near together as possible, and to use every precaution, that the music when executed may offer to the ear of the compositor, all that was painted in his imagination at the time that he composed it.

DESIGN

DESIGN is the invention and conduct of a subject, the Disposition of each part, and the general arrangement of the whole.

It is not sufficient to compose pleasing melodies and a true harmony, but the whole must be connected by a principal subject to which all the parts of the work must relate, and by which they must become *one*. This unity should be preserved in the melody, the movement, the character, the harmony, and the modulation. All should relate to one common idea, in which they should be united. The difficulty consists in associating the precepts with an elegant variety, without which all becomes disgusting. The musician, without doubt, as well as the poet and the painter, may attempt every thing in favour of this charming variety, provided that under pretence of contrasting, he does not give us, instead of bold designs, disjointed music, composed of detached morsels, and of characters so incongruous, that the whole represents one monster.

*Non ut placidis coeant immitia, non ut
Serpentes avibus gementur, tigribus agni.*

DUO, is the name that has been given in general to music in two parts; but it is now restrained to signify two reciting parts, vocal or instrumental, without regarding the simple accompaniments, of which no notice is here taken. So they call a duo, a music of two voices, altho' there be a third part for the thorough base, and others for the symphony. In a word, for a duo there must be two principal parts, between which the melody is equally distributed.

The rules for the duo, and in general for the music of two parts, are the most rigorous for the harmony; many passages, and many movements, are there forbid, which are allowed where there are a greater number of parts: for a passage or an accord, that pleases by means of a third or fourth sound, shocks the ear without them. Beside, a bad choice is unpardonable where there are only two sounds in each accord. These rules were still more rigorous formerly; but every thing has been relaxed since every one is become a compositor.

The duo may be considered from two points of view: either simply as a melody of two parts, and such, for example, is the first verse of the *Stabat* of Pergolèse, the most perfect and most affecting duo that has ever proceeded from the pen of any musician: or as a part of imitative
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and theatric music, such as are the duo in the scenes of an opera. In both cases, the duo is, of all sorts of music; that which requires the most taste and choice, and is the most difficult to perform without going out of the unity of the melody. Give me leave here to make some observations on the dramatic duo, which adds peculiar difficulties to those that are common to all sorts of duo.

The author of the letter on the opera of *Omphale*, has judiciously remark'd, that the duo are foreign to the nature of imitative music, for nothing is more unnatural than to see two persons speaking at once for a considerable time, whether it be to say the same thing, or to contradict each other, without ever hearing or replying; and tho' this supposition should be admitted in certain cases, it cannot at least be in tragedy, where this indecency is incompatible, either with the dignity of the speakers, or the education we suppose them to have. It is therefore only in the transports of passion that we can introduce two heroic interlocutors as interrupting each other, and both speaking at the same time: and even in this case it is highly ridiculous to prolong these discourses in such a manner that each of them shall produce a train of arguments.

The first method, therefore, of avoiding this absurdity, is to employ the duo only in animated and affecting circumstances, where the agitations of the speakers throw them into a sort of phrensy, which makes both them and the spectators forget that theatrical decorum which aids the illusion in the tranquil scenes, and destroys it in the rage of passion. The second method is, to put the duo as much as possible into dialogue; but this dialogue should not be phrased (see PHRASE) and divided into large periods as in the recitative, but in the form of interrogations and replies, or short and lively exclamations, which give the melody occasion to pass, alternately and rapidly, from one part to another, still forming a connexion that may be traced by the ear. A third attention should be, not to take indifferently all sorts of violent passions for subjects, but only such as are susceptible of a pleasing tone, and contrasted in a manner agreeable to the duo, that the melody may be accented, and the harmony agreeable. Such are the instant of separation, where one of the lovers goes to death or to the arms of another; the sincere return of one that has been unfaithful; the affecting agony between a mother and a son that would die for each other; in these
afflicting

afflicting moments we cannot refrain from delicious tears : these are the true subjects to be treated in duo, with that simplicity of words which is so natural to the language of the heart. All who frequent the lyric theatres, know with how much tenderness and emotion, the single word *addio*, can effect the whole audience. But whenever a stroke of wit, or a laboured phrase is perceived, in an instant the charm is dissolved, and we must either laugh or be disgusted.

As I don't flatter myself with having, every where in this article, expressed my meaning with sufficient perspicuity, I shall here add an example, which the reader comparing with my ideas, may the more readily understand them. It is taken from the *Olympiade* of S. Metastasio. Megacles has engaged to combat in the Olympic games, where the prize was a beautiful virgin, for his friend, to whom he owed his life; and finding this virgin to be Aristeia, who was the mistress that he adored, he goes to take leave of her, when she receives him with extreme tenderness, imagining that he is going to combat for her, but perceiving his distraction, and despair, entreats him to tell the cause, which he is unable to do, and leaves her in the most dreadful anxiety. It is the moment of their separation that the poet has seized for the following duo :

MEGACLES.

*Mia vita addio.
Ne' giorni tuoi felici
Recordati di me.*

ARISTEA.

*Perché così mi dici
Anima mia, perché.*

MEGACLES.

Taci, bell' Idol mio.

ARISTEA.

Parla, mio dolce amor.

BOTH.

MEGACLES.	<i>Ah ! che parlando,</i>	} <i>Oh Dio !</i>
ARISTEA.	<i>Ah ! che tacendo,</i>	
	<i>Tu mi traffigi il cor !</i>	

ARISTEA.

ARISTEA, *aside.*
Veggio languir chi adora,
Ne intendo il suo languir!

MEGACLES, *aside.*

Di gelosia mi moro,

E non posso dir!

BOTH.

Chi mai provò di questo

Affano più funesto

Più barbaro dolor?

Tho' the whole of this dialogue appears to be no more than a continuance of the scene, yet from the unity of the design, by which the musician assembles all the parts, according to the intention of the poet, it becomes a duo. The connoisseur will do well to observe, in the music of this opera by Pergolèse, the manner of treating a duo, by the first musician of his time and of ours.

EXECUTION. As music is commonly composed of several parts, the exact relations of which, either of the tone or of the measure, are extremely difficult to observe, and the spirit of which depends more upon the taste than the notes, nothing is so rare as a good *Execution*. Merely to read the notes is but a small part of the business; the performer should enter into all the ideas of the composer, feel and communicate the fire of the expression, have an ear perpetually just, and incessantly attentive to hear and to execute the whole. In the French music, it is particularly necessary, that the movement of the principal part be enforced or relaxed in conformity to the melody, the swell of the voice, or the extension of the arms of the singer; and consequently that all the other parts be ready to follow that. Therefore, in the whole performance of the French opera, that which in my opinion is the most admirable, is the *Execution*.

"If the French, says St. Evremont, by their intercourse with the Italians, have attained a more bold manner in their compositions, the Italians have also improved by their intercourse with the French, seeing that they have learnt of them to render their *Execution* more agreeable, more affecting, and more perfect." The

reader

reader will readily excuse me, I believe, from commenting on this passage. I shall only say, that the French imagine that all the world makes use of their music, when on the contrary, in three parts of Italy, the musicians don't even know that there exists a French music different from their own.

EXPRESSION is that quality by which the musician acquires a lively sensation of, and executes with energy, all the ideas, and all the emotions that he ought to express. There is an *expression* of the composition, and an *expression* of the execution, and it is from their association that results the most powerful, and most pleasing effects of music.

To give an *expression* to his works, the compositor should discern, and compare all the relations there are between the parts of his object and the productions of his art: he ought to know and feel the effect of all characters, in order to carry that, of which he makes choice, to the exact degree which he may find convenient: for as a good painter does not give the same light to all his objects, so the able musician does not give the same energy to all his sentiments, nor the same force to all his pictures; but places each part in a proper position, and less with regard to its particular advantage, than to the producing a grand effect from the whole.

After having well considered what he is to say, he examines in what manner it is to be said; and here begins the application of the precepts of his art, which is the particular language in which the musician would make himself understood.

Melody, harmony, movement, the choice of instruments, and the voice, are the elements of the musical language; and melody, by its immediate relation to the grammatical, and oratorical accent, is that which gives a character to all the rest. Therefore, it is from the melody that the principal expression ought at all times to be drawn, as well in instrumental as vocal music.

That which is required, therefore, to be rendered by the melody, is that tone by which is expressed those sentiments that we would represent; and in doing this, we should take due care not to imitate the theatric declamation, which is itself an imitation, but the voice of nature speaking without affectation, and without art. Therefore the musician will, in the first place, inquire after that species of melody which can furnish him with those musical inflexions that are most agreeable to the sense of the words; but still

making the *expression* of the words subordinate to that of the thoughts, and even that, subordinate to the situation of the mind of the speaker: for when we are strongly affected, all our discourse is tinged, so to speak, with the general sentiment by which we are possessed; for we do not reproach the person that we love, in the same tone in which we reproach an indifferent person.

The words are to be differently accented, according to the different passions that produce them, sometimes sharp and vehement, sometimes slow and weak, sometimes varied and impetuous, and at others uniform and tranquil, in their inflexions. From whence the musician draws the different modes of melody that he employs, and the several parts in which he sustains the voice; making it proceed from the lower parts, by small intervals, in order to express the languishments of grief and dejection; snatching from the higher parts the piercing sounds of rage and distraction, and driving it rapidly through all the intervals of his diapason, with those agitations of despair and confusion that are produced by the various opposite passions. It is, above all, to be well remembered, that the charms of music do not consist merely in a just, but in a pleasing imitation; and that the declamation itself, to produce so great an effect, must be subordinate to the melody; so that we cannot paint the sentiment without giving it that secret charm, which is inseparable from it, nor touch the heart if we do not please the ear. This, moreover, is in strict conformity to nature, which has given to persons of sensibility, certain affecting and delightful inflexions of the voice, which they who are void of sentiment, never possess. Do not, therefore, mistake the rude for the expressive, nor the hard for the energetic, nor make a frightful picture of the passions you would represent; in one word, do not imitate the French opera, where the tones of passion resemble much more the cries of a person in a fit of the cholera than in the transports of love.

There is one observation that the compositor ought not to neglect, which is, that the more refined the harmony is, the less lively the movement ought to be, that the mind may have time to perceive the progression of the dissonances, and the rapid series of the modulations; nothing but the most violent emotions of the soul can justify the uniting a great velocity in the measure, with the duration of the accords. Therefore, when the mind is distracted,
and

and the actor appears to be transported with passion, this violent and terrible disorder may be communicated to the spectator, who may, in like manner, become transported. But if you are not impetuous, and sublime, you will be only whimsical and insipid: either throw your hearers into a delirium, or take care how you fall into one yourself; for he that loses his reason, is always a wretch in the eyes of him that preserves it; for to him madness appears not interesting but contemptible.

The Instruments have also very different *expressions*, according as the sound is strong or weak, as the tone is sharp or soft, as the diapason is grave or acute, or as they are capable of producing a greater or lesser quantity of sounds. The flute is tender, the hautboy gay, the trumpet warlike, the horn sonorous and majestic, and proper for grand *expressions*. But there is no instrument that affords a more varied and universal *expression*, than the violin. This admirable instrument is the basis of every orchestra, and alone supplies a good compositor with all the effects that a bad musician searches for, in vain, from the assemblage of a multitude of different instruments.

It is in vain that the compositor has animated his work, if the fire of the composition does not pass to those who are to execute it. The performer, who only regards the notes of his part, cannot seize the expression of the compositor, nor give one to what he sings, if he do not feel its force. It is not sufficient to understand in general what we read, if we have not a particular knowledge of the energy of the language in which it is wrote. Begin, therefore, by well understanding the character of what you are to perform, its relation to the sense of the words, the distinction of the phrases, the accent that it has in itself, and that which is supposed to be in the voice of the performer; the energy which the compositor has given to the poet, and that which you, in your turn, are to give to the compositor. Exert, therefore, all the powers of your faculties in communicating that fire with which these reflections have inspired you: do what you should do, if you were at once poet, compositor, actor and singer; and you will then have all that *expression* which it is possible for you to give to a work that you are to represent. Wherever the musical accent shall be closely united with the oratorical accent, whenever the measure shall make a lively impression, and serve as a guide to the accent of the singer; whenever the
voice

voice and the accompaniment shall be in such true concord, and their effects so united, that the audience, being thereby deceived, shall attribute to the voice those graces it receives from the orchestra. Lastly, wherever the ornaments, discretely managed, shall show the facility of the singer, without concealing and disguising the song, the *expression* will be at once soft, strong, and pleasing; the ear will be charmed, and the heart moved; the natural and the moral will unite in promoting the delight of the hearers; and such a concord will reign between the words and the melody, that the whole will appear to be but one delicious language, that can express all things and please eternally.

FANFARE: a sort of military air or flourish, commonly short and lively, which is performed by trumpets, and is imitated by other instruments. The Fanfare is usually two notes above the trumpet, accompanied by the kettle drum; and properly executed, it has something martial and gay, that well agrees with the use for which it is intended. Of all the troops of Europe, the Germans are those which have the best military instruments; and their marches and fanfares have an admirable effect*. It is very remarkable, that in all the kingdom of France, there is not one trumpet that has a just sound, and the most warlike nation in Europe has the most discordant military instruments; which is not without inconveniencies. During the last wars, the peasants of Bohemia, Austria and Bavaria, who are all born musicians, thinking it not possible that regular troops could have such jarring and detestable instruments, took the old corps for recruits just raised, and despised them; and it is not to be conceived how many brave fellows lost their lives, by the false tones of these instruments. So true it is, that in the fashion of war, nothing should be neglected that strikes the senses.

GENIUS. Never inquire, young artist, after what they call Genius; if you have it, you will perceive it in yourself: if you have it not, you will never know what it is.

It is not wonderful that the Germans should excel in military music, as the masculine genius of that people is, of all other, the most proper to produce compositions of this sort. This observation naturally brings to mind, that striking description which Pope has given of the great ornament of German

Strong in new arms, lo! giant Handel stands,
Like bold Briareus, with a hundred hands;
To rout, to stir, to shake the soul, he comes,
And Jove's own thunders follows Mars's drums,

The

The genius of the musician makes the whole universe subservient to his art. He paints all its pictures by sounds. He makes even silence itself speak. He renders ideas by sentiments, and sentiments by accents, and the passions that he describes, he excites at the bottom of the heart. luxury from him assumes fresh charms, and the groans of grief call forth other cries. He burns incessantly, but never consumes; the shivering scenes of winter are by him expressed with fervor; even in painting the horrors of death, he communicates, to hearts formed to receive it, that spirit of life which never forsakes them. But alas! he has no power over those who are not possessed of the seeds of his faculties, and his prodigies are scarce perceptible by those who are not capable of imitating them. Would you know, then, if you are animated with some sparks of this devouring fire? Go, fly to Naples, and hear the chief *œuvres* of *Leo*, *Durante*, *Jommelli*, and *Pergolese*. If your eyes swim with tears, if your nerves trill with agitations, if your heart bounds with ecstacy, if you are suffocated with the excess of transports, take *Metastasio* and work: his *genius* will animate yours; by his example you will acquire a creative power; there your *genius* will shine forth, and other eyes will soon repay those tears that other masters have drawn from yours. But if you can tamely contemplate the charms of this great art, if you feel no raptures, no pleasing delirium; if you find that only pretty which should transport; Darest thou to demand what is genius? Vulgar mortal! do not profane that sublime name. What imports it thee? Thou canst never enjoy it:—Go, make French music.

HARMONY. When we reflect, that every people of the earth have a music and a melody, and that the Europeans alone have a harmony of concords, and find this mixture agreeable: when we reflect that the world has subsisted so many ages, and that among all the nations, who have cultivated the fine arts, no one has ever known this harmony; that no animal, no bird, no being whatever in nature, produces any other concord than that of unison, nor other music than that of melody; that the oriental languages, so sonorous and so musical, that the Grecian ear, so delicate and sensible, and exercised with so much art, never directed that voluptuous and passionate people to our harmony: and that, without this, their music produced such prodigious effects, and that, with it, those

those of ours are so trifling; and lastly, that it should be reserved for the Northern nations, whose organs, hard and dull, are more touched by the clamour and power of voice, than by soft accents and melodious inflexions, to make this great discovery, and to establish it as the principle from whence flow all the rules of the art; when, I say, we attentively consider all this, it is very difficult to avoid suspecting, that all our harmony is nothing more than a gothic and barbarous invention, to which we should never have adhered, if we had been more sensible of the true beauties of the art, and of the value of music truly natural.

M. Rameau pretends, however, that harmony is the source of the greatest beauties of music; but this opinion is contradicted by facts and by reason. By facts: because the greatest effects of music have ceased, and it has lost its energy and force since the invention of the contre point: add to this, that the beauties purely harmonic, are learned beauties, which affect those only who are versed in the art; whereas, the true beauties of music, being in nature, are, and ought to be, equally sensible to all men, learned and unlearned.

By reason : because harmony furnishes no principle of imitation by which music, forming images or expressing sentiments, may elevate itself to the dramatic or imitative kind, which is the most noble and only energetic part of

† M. Rousseau seems to have forgot here the effects of the Italian opera, which he mentions in the preceding article. It should be observed, however, that these two articles, which are here placed together, are, in the original, at a considerable distance from each other. Among all the foibles to which learned men are liable, there is none more remarkable than a predilection for the productions of the ancients. That the Grecians excelled the moderns in music, as far as their music went, is past a doubt; and whoever shall attentively consider their matchless productions in sculpture and Statuary, which still exist, and the natural and necessary connection there is between these and music, as imitative arts, will receive from thence a stronger conviction, *a priori*, of the superior excellence of the Grecian taste for music, than it is possible for a thousand vague quotations from ancient authors to produce. But has not this art, in so long a course of time, received great improvement; and, if it have, is it not as absurd to infer, from the superior talent of the Greeks, the superiority of their music, as it would be to assert, that the productions of Apelles, and Protogenes, must be more excellent than those of Titian and Corregio? when we know the vast advantage the works of the latter received from the art of colouring, which was unknown to the former.

the art; all that results from the mere nature of sounds, having but very little power over the human heart.

IMITATION. Dramatic or theatrical music concurs to imitation, as well as poetry and painting: it is from this common principle that all the fine arts arise, as M. le Batteux has shown. But this imitation is not equally extended with regard to all of them. All that the imagination can represent, belongs to the province of poetry. Painting does not offer its images to the imagination, but to the senses, or rather to one sense only. Music seems to be prescribed the same limits with regard to the ear; it paints, notwithstanding, all things, even those objects which are only visible: by a prestige almost inconceivable, it seems to place the eye in the ear; and the greatest wonder of an art, that acts by motion only, is to be able to form thereby the image of repose. Night, sleep, solitude, and silence, are included among the number of the grand pictures of music. We know that sound can produce the effect of silence, and silence the effect of sound; as when we are lulled to sleep by one who reads in a continued monotony, and wake the instant that he leaves off. But music affects us still more forcibly, by exciting in us, by means of one sense, those sensations which we receive from another; and as the resemblance cannot be sensible but where the impression is strong, painting deprived of this force, cannot render to music those imitations which this draws from the other. Tho' all nature sleep, he who contemplates nature does not sleep, and the art of the musician consists in substituting, in the place of the insensible likeness of the object, those emotions which its presence occasions in the heart of the beholder. He not only agitates the sea, blows up the flames of a conflagration, makes the rivers flow, the rains fall, and the torrents swell; but he paints the horrors of the lonely desert, darkens the walls of the subterraneous prison, calms the tempest, makes the sky serene and gay, and diffuses, from the orchestra, a fresh odor thro' the groves. He does not, indeed, directly represent these objects, but he excites, in the mind, the same emotions that it perceives on beholding them. I have said, under the word *harmony*, that no principle can be drawn from thence that leads to musical imitation; because there is no relation between the accords and the objects that we would paint, or the passions that we would express. I shall show, under the word *melody*, what that principle

principle is which harmony does not furnish, and what powers, given by nature, are employed by music, in representing these objects and these passions.

INTERACT is the space of time between the end of one act of an opera and the beginning of the next ; during which, the representation is suspended, while the action is supposed to be continued elsewhere. The orchestra in France fills up this space with a symphony, which is also called an Interact or *Entr' acte*.

It does not appear that the Greeks ever divided their dramas into acts, and consequently they knew no Interact, so that the representation was not suspended, on their theatres, from the beginning of a piece till the end. It was the Romans, who were less charmed with theatric representations, that first divided them into several parts, the intervals of which gave a remission to the attention of the spectators ; and that practice has continued ever since.

Seeing that the interact is intended to suspend the attention, and compose the mind of the spectators, the stage ought to remain empty ; and the interludes, with which they were formerly filled, occasioned an interruption in a very bad taste, and which could not fail to prejudice the piece, by destroying the series of the action. Molière himself, however, was not convinced of this plain truth, for the interacts of his last piece were filled with interludes. The French, whose theatric representations contain more reason than fire, and who do not love to be long silent, have since reduced the interacts to their true simplicity ; and it is to be wished, for the improvement of the theatre, that their example was every where followed.

The Italians, whose exquisite sensations frequently prove to them a better guide than reason, have proscribed the dance in the dramatic action : but from a desire of giving the audience a long representation, they have filled their interacts with the ballets, which they have banished from the principal piece ; and tho' they avoid the absurdity of a double imitation, they commit that of transposing the scene, and by carrying the spectator from object to object, make him forget the principal action, and become uninterested ; and to give him the pleasure of the eyes, take away from him that of the heart. They begin, however, to see the bad effect of this monstrous assemblage, and, after having already banished, in a manner, the interludes, no doubt but they will also banish the dance, and reserve it,

as

as is most proper, to give a brilliant and distinct representation at the end of the grand piece.

But, though the stage remain empty during the interlude, it does not follow that the music should be interrupted; for in the opera, where it makes a part of the general system, the sense of hearing should be so connected with the sight, that so long as we behold the scene we should still be possessed with the idea of the action: and, in this manner, the musician will have constantly an object of imitation, either from the situation of the performers, or from that of the spectators.

LICENCE is a liberty that the compositor takes, which seems contrary to the rules, although it come within the principles of the rules; for such is the distinction between a licence and an error. For example, it is the rule in composition not to mount from a tierce minor, or sixth minor, to the octave. This rule is derived from the law of harmonical connexion, and from that of preparation. Therefore, when we mount from the tierce minor, or sixth minor, to the octave, but so that there is still a connexion between the two accords, or that the dissonance be adapted to it, we take a *licence*; but, if there be neither connexion nor preparation, we commit an error. Again, it is a rule not to take two fifths immediately after each other between the same parts, especially by a similar movement: the principle of this rule arises from the law of the unity of mode. Whenever, therefore, we can make these two fifths without making two modes at the same time, it is a *licence*: but there is no error. This explication is the more necessary, as musicians have no determinate idea of the meaning of the word *licence*.

As most of the rules of harmony are founded on arbitrary principles, and change by custom, or the taste of composers, it follows that these rules are subject to the present mode, and that which is a licence at one time is not so at another. Two or three centuries since, it was not allowable to make two tierces together, especially of the same sort; now we see whole pieces composed of tierces alone. It is the same of false relations, of the harmonic syncopé, and a thousand other matters in composition, which at first were errors, afterwards licences, and which are now perfectly regular.

MASTER OF MUSIC is he who beats the time, and directs the musicians. He ought to understand composition, although he do not compose the music whose execution he superintends. In the opera of Paris, for example, the business of beating time is a particular office; whereas the music of the opera is composed by any one who has the talent and the inclination to do it. In Italy, he who composes the opera constantly directs the execution, not by beating time, but by the harpsicord; so that the master of music has there scarce any other employment than in the churches: therefore they are not called, in Italy, *masters of music*, but *masters of the chapel*; a denomination that begins to take place in France.

MARCH is a military air that is played by instruments of war, and by which the tune and cadence of the drums are regulated, which properly beat the *march*.

Chardin says, that in Persia, when they pull down houses, level lands, or undertake any other expeditious work that requires a great number of hands, they assemble all the inhabitants of the district, who work to the sound of instruments, and by that mean an undertaking is performed with much more alacrity and dispatch, than it would otherwise be.

Marshal Saxe has shown, in his *Reveries*, that the effect of the drum is not confined to a useless sound, but that, according as the movement is brisk or dull, it naturally occasions the soldiers to accelerate or retard their march: we may add, that the airs of *marches* should have different characters, according to their occasions or intentions; and to which due regard should be paid when they are distinguished or diversified, one for the *general*, another for the *march*, another for the *charge*, &c. But it is far from being the case that this matter has been hitherto reduced to a just regulation.

MELODY is a succession of sound, regulated, according to the laws of time and modulation, in such manner as to have an agreeable effect upon the ear: the vocal melody is called *singing*, and the instrumental, *symphony*.

Melody relates to two different principles, according to the manner in which it is considered. Taken from the relations of sounds, and the rules of the mode, it has its principle in *harmony*; seeing that it is an analytical harmony which gives the degrees of the gamut, the chords of the modes, and the law of modulation, which are the only

only elements of melody. According to this principle, all the force of melody is confined to the pleasing of the ear by agreeable sounds, as the sight is pleased by the agreeable concords of colours: but taken as an imitative art, by which we can affect the mind with divers images, move the heart with divers sentiments, excite and calm the passions, in a word, produce those moral effects which exceed the immediate powers of the senses, we must derive it from another principle: for we cannot find any means by which mere harmony, and all that arises from it, can so affect us.

What then is this second principle? It is in nature as well as the first; but to discover it requires an observation more accurate, tho' more simple, and more sensibility in the observer. This principle is the same as that which occasions the variation of tone in the voice in conversation, according to the subject on which we converse, and the emotions that we feel in the discourse. It is the accent of languages that determines the melody of each nation; it is the accent that makes us sing in talking; and we express ourselves with more or less energy, according as the language has more or less accent. That, where the accent is strongest, must give a more lively and expressive melody; and that, which has little or no accent, must have a languid and dull melody, without character and without expression. These are the true principles; and when men depart from these, and talk about the power of music on the human mind, they talk without meaning; they know not what they say.

If music can affect us only by melody, and draws all its force from thence, it follows that all music which is not melodious, how harmonious so ever it may be, is not an imitative music, and, not being able to affect or paint by its pleasing accords, soon tires the ear, and leaves the heart unmoved. It follows, likewise, that notwithstanding the diversity of parts which harmony has introduced, and of which so much abuse is now made, whenever two melodies are performed at the same time, they destroy each other, and produce no effect, how charming soever they may separately be: from hence we may conclude with what taste the French composers have introduced, in their operas, the practice of accompanying an air with a chorus, or another air, which is just as if two orators should pronounce their orations at the same time, in order to give a greater force to their eloquence: MUSIC

MUSIC is the art of combining sounds in a manner that is agreeable to the ear. This art becomes a science, and even a very profound science, when we attempt to investigate the principles of the combinations, and causes of the affections they produce on the human mind. Aristides Quintilianus defines music to be the art of producing the beautiful and graceful in the voice, and in the movements. It is not wonderful, that, with definitions so vague and so general, the ancients have given a prodigious latitude to the art which they have thus defined.

Music is now more simply divided into *melody* and *harmony*.

By melody, a succession of sounds are so disposed as to produce a pleasing effect.

Harmony consists in uniting to each of the sounds, in a regular succession, two or more other sounds, which strike the ear at the same time, and please it by their coalition.

We may, and perhaps we ought to, divide music likewise into *natural* and *imitative*. The former, confined to the mere nature of sounds, and affecting the senses only, does not convey its impressions to the heart, and can only give sensations more or less agreeable. Such is the music of songs, hymns, &c. and of all those melodies which are nothing more than a pleasing combination of sounds, and in general all music which is merely harmonical.

The latter, by lively, accented, and, so to say, speaking inflexions, expresses all passions, paints all pictures, represents all objects, makes the whole system of nature subservient to its learned imitations, and by that means conveys, even to the heart of man, those sentiments which are proper to affect it. This music, truly lyric and theatrical, was that of the ancient poetry, and this is that which they labour, at this day, to apply to those dramas which are executed with music on our theatres. It is in this music alone, and not in the harmonie or natural, that we are to search the cause of those prodigious effects which it has formerly produced; for, as long as we search these moral effects in the mere nature of sounds, we shall search in vain, and reason without understanding what we reason about.

The ancient authors differ greatly among themselves concerning the nature, object, extent, and parts of music. In general, they gave to that word a much more extensive sense than it retains at this day; for they comprehended,

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under that term, not only the dance, the action, and poetry, but even the assemblage of all the sciences. Hermes defines music the knowledge of the order of all things. It was also the doctrine of the school of Pythagoras, and of that of Plato, that the whole universe was music. According to Hesychius, the Athenians gave to all the arts the name of music; and there is nothing wonderful in all this, seeing that a modern musician has discovered that music contains the principle of all relations, and the foundation of all sciences.

It is in conformity to these vast ideas that we are to understand many passages in the ancients, which relate to music, and which are unintelligible in the sense that we now give to that word.

Music appears to have been one of the most ancient arts: we find it among the first monuments of the human race. It is very probable also, that vocal music was discovered before the instrumental, if indeed there ever were among the ancients a music truly instrumental, that is, performed merely by instruments. Man, before he had discovered any instrument, must have not only made observations on the different tones of his own voice, but must have early learnt, by the natural concerts of the birds, to modify his voice in a manner agreeable and melodious. After this, wind instruments should seem to have been next invented. Diodorus, and other authors, attribute this invention to the whistling of the wind in the reeds and other stalks of plants; and this is also the opinion of Lucretius:

*At liquidas avium voces imitantes ore,
Ante fuit multo, quam levia carmina cantu
Concelebrare homines possint, aurisque juvare;
Et zephyri cava per calamorum sibila primum,
Agrestis docuere cavas inflare cicutas*

*Aerial songsters, with their warbling lays,
First taught the bard to sing the hero's praise;
And to the zephyrs, whistling thro' the reeds,
The shepherd's pipe's melodious sound succeeds.*

With regard to other instruments, sounding chords are so common, that mankind must have very soon observed their different tones, from whence arose stringed instruments.

There is, among the Swiss, a tune that they call *Rans des Vaches*, which the young herdsmen play on the bagpipe,

bagpipe, while they watch their cattle upon the mountains, and which was held in such high estimation, that it was forbid to play it among their troops on pain of death; because it occasioned those who heard it to melt into tears, and to desert or die, by exciting in them an excessive desire again to behold their native country. It is in vain, that we search in this tune for those energetic accents which might be capable of producing such astonishing effects. These effects, which are never produced upon strangers, arise merely from habit, from reflexion, and from a thousand circumstances which recurred to their minds on hearing this air; and by making them remember their country, their ancient pleasures, their youth, and all the pleasing incidents of life, excited in them a piercing grief, when they reflected that all these were no more. Music in this case did not act merely as music, but as a remembrancer. This air, tho' still the same, does not produce, at this day, among the Swiss themselves, the same effect it formerly did, because having lost the taste for their primitive simplicity, when this recalls it to their mind, they now no longer regret it. So true it is, that we are not to seek, in the natural powers of music, for those great effects which it produces on the human heart.

To the writers on music, ancient and modern, which are usually enumerated in musical books, we shall here add Mr. Tartini, whose book is full of profound erudition, genius, prolixity and obscurity; and M. Rameau, whose writings have been attended with this singular circumstance, that they have made a great fortune, without having ever been read by any one: and the reading of them is moreover now become absolutely superfluous, since M. d'Alembert has taken the pains to explain, to the public, the system of the fundamental base; the only useful and intelligible article that there is in all the writings of that musician.*

MUSICIAN. The ancient musicians were the poets, philosophers, and orators of the first rank, such as Orpheus, Terpander, Stesichorus, &c. and Boetius

It is proper to observe here, that there has been a long controversy between our author and M. Rameau, concerning some doctrinal points of music, and in which they have not at last very happily accorded.

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will not honor, with the name of musician, those who practise it merely by the servile use of their fingers and voice, but those who have a rational and speculative knowledge of this science. It seems necessary, moreover, in order to rise to the grand expressions of oratorical and imitative music, to have made a preparatory study of the human passions and the language of nature. The musicians of our days, however, confining themselves, for the most part, to the practice of the notes, and a certain address of execution, will not be much offended, we presume, if we shall say that they are no great philosophers.

OPERA. The constituent parts of an opera are the poem, the music, and the decoration. By poetry, it applies to the mind; by music, to their ear; and by painting, to the sight; and all these should unite in affecting the heart, by conveying thither at once the same impression by different organs.

The art of composing pleasing combinations of sound, may be regarded from two points of view. Considered as a natural institution, the effect of music is confined to the sensations, to the natural pleasure which results from melody, harmony, and time. But as an essential part of the lyric scene, whose principal object is imitation, music becomes one of the fine arts, capable of painting all objects, of exciting all sentiments; of contending with poetry, of giving it new force, of adorning it with new charms, and of triumphing over it, by crowning its labors.

The sounds of the voice in conversation, having neither continuance nor harmony, are of no consideration, and cannot, consequently, be agreeably united with those of a modulated voice, or with instruments; at least not in modern languages, which are far distant from a musical character: for we cannot understand those passages in the Greek writers which speak of the manner of reciting, but by supposing their language to be so accented, that the inflexions of the voice, in continued declamation, formed, among themselves, musical and pleasing intervals: so that we may say, that their theatric representations were a species of operas; and for this reason, likewise, they could not have among them what is properly called an opera.

As I shall confine myself, in considering this subject, to such observations as are rather historical than philosophical,

cal, I shall observe, in the first place, that the Greeks had not on their theatre a lyric drama, and that what they called by that name bore no resemblance to ours: for as their language was highly accented, and as there was little bustle in their concerts, all their poetry was musical, and all their music was declamatory: so that their melody was scarce any thing more than a continued discourse, and they really sung their verses, as is announced at the head of their poems. As to what they called their lyric in particular, it was a sort of heroic poetry, the style of which was pompous and figurative, and was accompanied by the lyre, or harp, in preference to all other instruments. It is certain, moreover, that the Greek tragedies were recited in a manner much like chanting, that they were accompanied by instruments, and that choruses were there introduced.

At the first rise of the opera, its inventors, being desirous of avoiding what appeared so little natural as the uniting music to common conversation in representations of human life, shifted the scene to heaven or hell; and not knowing how to make men speak, they chose rather to make gods and devils sing, than heroes and shepherds. Magic and prodigies soon became the support of the lyric theatre, and content with enriching it with a new species of representation, they never inquired, whether it was that which they ought to have introduced. To sustain so strong an illusion, it was necessary to exhaust all that the most captivating art could invent among a people where a taste for pleasure, and for the polite arts, rivaled each other. That famous people, to whom nothing remained of their ancient grandeur but the ideas of the fine arts, lavished all the powers of their genius, and their taste, to give to this new spectacle all that resplendency which it required. There arose, in every part of Italy, theatres equal in grandeur to royal palaces, and in elegance to those monuments of antiquity with which they were crowded. The arts of perspective and decoration were invented to adorn them. Artists of every kind displayed all the brilliancy of their genius. The most ingenious machines, and the boldest designs, thunder, lightnings, tempests, and all the powers of the magic rod, were employed to fascinate the sight, while a multitude of instruments, and of voices, astonished the ear.

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This exhibition, in its imperfect state, was for a long time the admiration of its cotemporaries, who knew of nothing better. They even felicitated each other with having discovered so excellent an entertainment: behold, they said, a new source of knowledge added to those of Aristotle; see admiration united with terror and with pity. They did not perceive, that this apparent profusion of riches was in fact a sign of sterility; as are the flowers that cover a field before the harvest. It was for want of knowing how to affect, that they sought to surprise; and this seeming admiration was in reality nothing more than a childish astonishment, at which they ought to have blushed.

Tho' the authors of these first operas had scarce any other design than that of dazzling the sight, and astonishing the ear, yet it was hardly possible that the musician should not sometimes try to draw, from his art, those sentiments which were dispersed in the poetry. The songs of the nymphs, the hymns of the priests, the cries of the warriors, and the infernal howlings, did not so totally engross these rude dramas, that the spectator found no interesting moments where he wished to attend to the performance. They soon began to perceive, that, independent of the musical declamation with which the language frequently but badly agreed, the choice of the movements, the harmony and the melody, were not foreign to the subjects that they were to express, and that consequently the effects of music alone, which had been hitherto confined to the senses, might be conveyed to the heart. Melody, which had at first been separated from the poetry by necessity, took occasion, from this independence, to produce beauties purely and absolutely musical: Harmony, then discovered or perfected, opened to it new means to please and to affect; and measure, freed from the fetters of poetic rhyme, acquired also a separate cadence, which resulted entirely from itself.

Music, becoming thus a third imitative art, had soon its language, its expression, its paintings, altogether independent of Poetry. The Symphony likewise learnt to speak without the help of words, and oft times there issued, from the orchestra, sentiments not less expressive than those that came from the mouth of the actor. It was then, that, beginning to disgust all the trinsel of magic, all the childish bustle of machinery, and the fantastic images of things that had never existed, they

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sought, in the imitations of nature, pictures more interesting and more just. Hitherto the opera had been conducted in that manner of which it was alone susceptible; for what better use could be made, in a theatre, of music that could describe nothing, than to employ it in representations that could not exist, and in which no one was able to compare the image with the object? It is impossible to know if we are so affected by the description of miracles, as we should be by actually beholding them; whereas every man can judge of himself, if the artist make the passions speak their proper language, and if the objects of nature be justly imitated. Therefore, when Music had learnt to speak and to please, the charms of sentiment made those of the magic rod soon neglected. All that could affect the heart was then employed with success, there was no longer occasion to amuse by creatures of the imagination, or rather folly, and the gods were banished from the scene, when they had once learnt to introduce men.

This method, more wise and more regular, was found also more proper to promote the illusion; they perceived that the principal business of music was to make itself imperceptible; and by throwing the mind of the spectator into disorder and trouble, to prevent it from distinguishing the tender and pathetic chants of a mournful heroine, from the real accents of grief; and that Achilles in a rage was able to congeal the blood with terror, with the very same language that would shock us, when coming from his mouth at any other time.

The energy of all the sentiments, and the violence of all the passions, are therefore the principal objects of the lyric drama; and the illusion, which is its charm, is lost immediately, whenever the author and the actor leave the spectator one moment to himself. Such are the principles on which the modern opera is established. Apostolo Zeno, the Corneille of Italy, and his tender disciple, who is the Racine, have begun and completed this new career. They have dared to place the heroes of history on a theatre, which seemed calculated only for the phantoms of fable. Cyrus, Cæsar, and Cato also, have appeared on this scene with success; and spectators the most averse to hearing such men sing, have presently forgot that they sung; subdued and ravished by the brilliancy of a music that is as full of grace and dignity as of fire and enthusiasm. We may easily suppose, that Sentiments

ments, so different from ours, must be also expressed in a different tone.

It is evident, that, in proportion as we make the action more interesting, we may diminish the pomp of the scenery; for the more our attention is engaged by the personages, the less it regards the objects that surround them: it is necessary, however, that the scene correspond to the actors that are there introduced; the imitations of nature, moreover, which are often more difficult, and always more agreeable than those imaginary beings, became more interesting by being more probable. A beautiful palace, delicious gardens, and learned ruins, please the eye still more than the fantastic images of Tartarus, Olympus, and the chariot of the Sun; images likewise the more inferior to those we are able to trace within ourselves, as, in chimerical objects, it is very easy for the mind to range in the regions of impossibility, and to form models that are beyond all imitation. From whence it comes, that the marvellous, though displaced in tragedy, is not so in epic poetry, where the imagination, ever industrious and lavish of its powers, undertakes the execution; and can easily provide a more noble apparatus than our theatres are able to produce, aided by the talents of the greatest master of machinery, and the magnificence of the most powerful monarch.

ORCHESTRA was among the Greeks the lower part of the theatre, which was in form of a semicircle and furnished all round with benches. It was called the orchestra, because it was there the dances were performed: among them, therefore, the orchestra made part of the theatre, but at Rome it was separated and filled with seats destined for the senators, magistrates, vestals, and other persons of distinction. The word is now applied more particularly to the music, and is commonly understood of the place where the performers sit, as in the orchestra of the opera.

In the numerous music of symphonies, such as those of the opera, a proper distribution of the orchestra is a matter by no means to be neglected. From the due attention which is paid to this, it is, that the astonishing effect of the symphony in the Italian opera is in a great measure owing. The greatest regard is there had to the disposing of the orchestra; that is, to the manner of enclosing it. They there consult the proper proportions, that

that the symphonies may be collected and distributed in the best manner possible. The body of the orchestra is constructed of a wood light and resonant, like that of ~~the~~ it is built on arches, and has no communication with any thing that surrounds it, and is separated from the spectators by a rail placed in the pit, at the distance of one or two feet. So that the whole body of the orchestra standing, so to say, in the air, and touching scarce any thing, vibrates and resounds with the greatest facility, and forms a kind of grand instrument that answers to all the others, and augments their effects. ~~oldw~~
 The first orchestra in Europe, for the number and intelligence of the symphonies, is that of Naples; but that which is the best disposed, and, taken altogether, the most perfect, is that of the opera of the king of Poland at Dresden, directed by the illustrious Hasse. (*This was wrote in 1754*).

PATHETIC is a sort of dramatic and theatrical music, which conduces to paint and to excite the more important passions, particularly sorrow and lamentation. Every expression in the French music, of the pathetic *genus*, consists in a lingering and raging or shrill tone of voice, and in such a slow movement, that all perception of the measures is lost. From whence it comes, that the French imagine that all which is slow is pathetic, and all that is pathetic ought to be slow. There are even airs that become gay and buxom, or tender and pathetic, according as they are sung slow or quick. Such is that air so well known in Paris, which begins with these words: *Il y a trente ans que mon cotillon traîne*, &c. and another with these words; *quoy! vous partez sans que rien vous arrête*, &c. It is the excellence of the French melody, that you may turn it to whatever you will. *Fiat avis, et, cum volet, arbor.*

But the Italian music has not the same advantage. Each song, each melody, has a character which is so peculiar to it, that it is impossible to alter it. Its pathetic of accent and of melody is expressible in all sorts of measures, and even in the quickest movements. The French airs change their character according as their movements are urged or relaxed: but each Italian air has its movement so determined, that it cannot be altered without destroying the melody. The air, so disfigured, does not change its character: it is lost, it is no longer a melody, nor any thing else.

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We can no more say that the character of the pathetic is in the genus, or the modes or the harmony, than it is in the movement; for there are pieces of elegant pathetic music in the three genera, in the two modes, and in all harmonies imaginable. The true pathetic is in that expressive accent, which is not to be determined by rules; but which the genius finds, and the heart feels; although art cannot by any method prescribe its laws.

PHRASE is a succession of melody or harmony, which forms, without interruption, a sense more or less complete, and which is terminated on a repose, by a cadence more or less perfect.

There are two sorts of musical phrases. In *melody* the phrase is composed of a succession of sounds so disposed, with regard to the tone and the movement, that they form one regular composition, and are all resolvable by one essential chord in the mode where they then are.

In *harmony* the phrase is a regular succession of accords, all united among themselves by dissonances expressed or understood; and which is resolvable into an absolute cadence, and according to the nature of that cadence: as the sense is more or less complete, the repose is also more or less perfect.

It is in the invention of musical phrases, in their proportions and dispositions, that the true beauties of music consist. A compositor, who points and phrases well, is a man of judgment; a performer, who distinguishes, and well observes the phrases and their accents, is a man of taste; but he, who sees and expresses nothing but the notes, the tones, the time, and the intervals, without entering into the spirit of the phrases, how skilful, how exact soever he may otherwise be, is but the mere outside of a musician.

PLAIN CHANT is the name that is given by the Roman church to the ecclesiastic chant: that which still subsists, is a disfigured but precious relick of the ancient Grecian music; which, after having passed thro' the hands of the barbarians, has not yet lost all its primitive beauties; for it still retains enough to make it far preferable, even in the state it now is, and for the use to which it is applied, to that music, effeminate and theatric, or heavy and insipid, which is substituted in some churches, with-

out gravity, taste, or propriety, and without respect to that place which they dare to profane.

PRIMA INTENZIONE is an Italian technical term, which has no correspondent in French, and which needs none, seeing that the idea which this word conveys, is not known in the French music. An air, a piece, *di prima intenzione*, is that which is formed at once, entire in all its parts, in the mind of the compositor, as Pallas issued completely armed from the brain of Jupiter.

These pieces of *Prima Intenzione* are those rare strokes of genius, where all the ideas are so intimately united, that they may be said to make but one whole, and the mind cannot conceive of them but all together. They resemble those long and eloquent periods of Cicero, where the sense, suspended thro' the whole, is not determined till the last word; and which, consequently, formed one thought only in the mind of the orator.

These sorts of operations of the mind, which are difficultly explained even by analysis, appear as prodigies to the reason, and are not capable of being conceived, but by those who have a genius capable of producing them. Their effect is always in proportion to the efforts of the mind that have been exerted; and in music it is these strokes of *prima intenzione* alone, that cause those rapturous emotions, those ecstatic joys, by which the mind of the hearer is lost in transport. These strokes are perceived, they are felt instantly: here the connoisseur can never be deceived.

At the close of one of these sublime pieces, perform one of those lifeless airs, where all the phrases are regularly composed, or where the same phrase is constantly repeated in different tones, and the accompaniment serves only to fill up the vacancies: in what taste soever this last piece may be composed, if the remembrance of the other suffers you to give it any attention, it will be only to be chilled, disgusted, enraged. After an air *di prima intenzione*, no other music can have the least effect.

RECITATIVE is a manner of chanting that nearly approaches to speech, or a musical declamation, in which the performer should imitate, as much as possible, the inflections of the voice of a declaimer. This chant is called *recitativo*, because it is applied to narration or recital,

tal, and that it is used in the dramatic dialogue. The Dictionary of the Academy says, that the recitative should be spoken quick: there are recitatives which should be spoke quick; and there are others where the tone should be sustained.

The perfection of the recitative depends in great measure on the character of the language; the more a language is accented and melodious, the more natural the recitative will be, and the more near it will approach to real discourse; for it is nothing but a noted accent in a language truly musical, but in one that is heavy, dull, and without accent, it is a mere chant, a cry, a psalmody; we there no longer perceive the speech: therefore that is the best recitative, where there is the least chant. This appears to me to be its true principle, drawn from the nature of the subject, and on which we should found our judgment of the recitative, and compare that of one language with that of another.

Among the Greeks, all their poetry was in recitative, because their language being melodious, it was sufficient to add the cadence of metre, and to sustain the tones, in order to make their recitals quite musical; from whence it came, that they who composed verses, called it singing; and this custom passing ridiculously into other languages, gave occasion to other poets to say, *I sing*, when they make not the least sort of melody. The Greeks could sing in speaking, but we must either sing or speak, for we cannot do both at the same time. It is this distinction which has rendered the recitative necessary. Music has too much power in our airs, and poetry is there almost forgot. Our lyric dramas are too much sung to preserve a perpetuity. An opera, which is nothing more than a series of airs, will disgust almost as much as one air of the same continuance. The singing must be divided and diversified by speech, but this speech must be modified by music: for the intention of the recitative is to connect the several parts of the drama, and by separating the airs to make them appear the more brilliant, and to prevent the ear from being satiated by a continuance of loud music.

But however eloquent the dialogue may be, and however energetic and learned the recitative, it ought not to be continued longer than is necessary for its object; for it is not in the recitative that the prestiges of the music are exerted, and it is only to display those illusions, that the opera was instituted. Now, it is in this that the Italians err; who, by the extreme length of their scenes, make

make an abuse of the recitative; for however excellent it may be in itself, it becomes irksome by a long continuance, and it is not to hear the recitative that we go to the opera. Demosthenes declaiming all day, would grow tedious at last, but it does not follow from thence, that Demosthenes was a tedious declaimer. They who say, that the Italians themselves find fault with their recitative, talk as they please: for, on the contrary, there is no part of their music which the connoisseurs esteem more important, and where they are so difficult to please. It is even sufficient, if a musician excel in this part, tho' he be but tolerable in all the rest, to elevate him to the highest rank among the most illustrious artists; and it was by this alone, that the renowned *Porpora* became immortalized.

S. Tartini relates, that in the year 1714, he heard in the opera at *Ancona*, a piece of Recitative, that consisted of one line only, and without any other accompaniment than that of the base, which had an amazing effect, not only on the professors of the art, but all the spectators. "It was, says he, at the beginning of the third act. At each representation, a profound silence in the whole audience declared the approach of this terrible period. Their visages turned pale; a shivering came o'er them; they regarded each other with a look of dreadful astonishment: for there were neither tears nor groans: I well remember, it it was a menacing and tremendous expression, that oppressed the mind, seized the heart, and froze the blood."†

ROULADE is a passage in singing, where there are several notes placed together on the same syllable.

The roulade is nothing more than an imitation of the melody of instrumental music in those cases where, either for the graces of the music, the nature of the image, or the force of expression, it is found convenient to suspend the subject, and prolong the melody: but it is necessary, moreover, that the syllable be long, that the voice be brilliant, and proper to give a facility to sound, clearly and freely, the notes of the roulade, without fatiguing the organs of the singer, and consequently the ears of the hearer.

† If Mr. Rousseau should publish another edition of his Dictionary, it were well if he would read this passage once more, before he mentions the trifling effects of modern music.

The vowels, on which it is most proper to continue the notes, are the a (aw), next the o, and the open ê (ai) : the i (e) and the u are but little sonorous, and the diphthongs still less. With regard to the nasal vowels, the roulade should never be applied to them. The Italian language, which abounds with o and a (aw), is much better adapted to the inflexions of the voice than the French ; and the Italian musicians are not sparing in applying them to it. The French, on the contrary, being obliged to compose almost all their music by syllables, on account of their vowels being but little favourable, are constrained to give to their notes a slow and regular measure ; or to make the consonants clash with each other, by hurrying the syllables ; which necessarily makes their melodies either languishing or rough. I don't see by what means the French music can ever surmount this inconvenience. It is no small error to imagine, that a roulade is always well placed, because a syllable or a word may chance to suit it, without considering if the situation of the singer, or the sentiment that it is to express, be likewise agreeable to it.

The roulade is an invention of modern music. It does not appear that the ancients ever made any use of it, as they never placed more than two notes on the same syllable. This difference is a consequence of that between the two musics, the one of which was subservient to the language, and the other gives it the law.

SINGING is a certain modification of the human voice, by which are formed sounds that are diversified and agreeable.

Singing does not appear to be natural to man ; for tho' the savages of America sing, because they talk, yet the true savage never sings. Mutes likewise do not sing, they make a noise only that has no continuance ; those hollow sounds which necessity draws from them. I much doubt whether M. Pereyre, with all his art, could ever make them utter any musical tone. Infants cry out and weep, but never sing ; their first expressions have nothing in them either melodious or sonorous, and they learn to sing, as they do to talk, by our example. A melodious and pleasing concurrence of sounds is nothing more than a free and artificial imitation of the accents of the voice in common conversation, or in the transports of passion : we cry and complain without singing ; but we imitate these cries and complaints by singing ; and as, of all

imitations, the most interesting are those of the human passions, so of all the several methods of imitating them, the most agreeable is that of singing.

The custom of singing seems to be a natural consequence of that of speaking, and is in fact not less general; for wherever they speak, they sing. The ancients, before they had yet discovered the art of writing, had their *songs*. Their laws and their histories, the praises of their Gods and their heroes, were sung before they were wrote. And from thence it came, according to Aristotle, that the same Greek word was used for their law and their songs.

All the lyric poetry was, properly, nothing else than songs: but I should here confine myself to speak of those which were, according to our ideas, more particularly so.

Let us begin with the airs of the table. In the first ages, says M. la Nauze, all the guests, according to Dicaearchus, Plutarch, and Artemon, sung together, and with one voice, the praise of the Divinity. Therefore these songs were real pæans, or sacred hymns. Their Gods were no enemies to the banquet; but were constantly invited to their parties of pleasure.

In succeeding times, the guests sung successively, each one in his turn, holding a branch of myrtle in his hand, which passed to him that was to sing next. At last, when music had arrived to more perfection in Greece, and the lyre was introduced to their feasts, the proficients in the art, say the same authors, were alone allowed to sing at table, or at least to accompany the lyre.

The songs which were sung to the lyre, and of which Terpander was the inventor, were called Scolia, and related not only to love and wine, or to pleasure in general, as they now do, but to history, to war, and even to morality. Such is the song of Aristotle on the death of Hermias his friend and companion; which occasioned its author to be accused of impiety.

“ O virtue! who, notwithstanding the difficulties
 “ you offer to feeble mortals, art the charming object of
 “ their pursuits! Virtue, pure and amiable! It was
 “ ever, to the Greeks, a destiny worthy of envy, to suf-
 “ fer, with complacency, the most horrible evils, and even
 “ death itself, for you. Such are the seeds of immortali-
 “ ty which you diffuse in every heart: the fruits of
 “ which are more precious than gold, than the fondness
 “ of parents, or the most tranquil slumbers. For you
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“ the divine Hercules and the sons of Leda, endured a
 “ thousand labours ; and the success of their enterprises
 “ declare your power. It was for the love of you that
 “ Achilles and Ajax descended into the empire of Pluto ;
 “ and it was the contemplation of your celestial beauty,
 “ that occasioned the prince of Atarna, also, to deprive
 “ himself of the light of the sun. A prince, whose
 “ actions shall cause him to be forever celebrated : the
 “ daughters of Memory shall constantly sing his glory,
 “ whenever they chant the worship of Jupiter, and the
 “ value of a sincere and lasting friendship.”

All their moral songs were not in so grave a strain as this : the following taken from Athenæus is in a different taste.

“ The first of all blessings is health ; the second,
 “ beauty ; the third, riches gain’d without fraud ; and
 “ the fourth, those youthful hours that we pass with our
 “ friends.”

We may judge of the nature of their *scolia*, which related to love and wine, by the seventy odes of Anacreon, which still remain. But even in this sort of songs, we still see that ardent love of their country and of liberty, with which all the Greeks were transported.

“ Give wine and health, says one of these songs, to my
 “ Clitagora and me, with the succour of the Thessalians.”
 That is, not only as Clitagora was a Thessalian, but because the Athenians had formerly received assistance, from that people, against the tyranny of Pisistratides.

They had also their songs for the several conditions and incidents in life, as their pastorals and bucolics, their epithalamiums, and funeral songs, as well as the hymns that they sung in praise of their Gods and heroes. In these sorts of songs they were imitated by the Latins, and many of the odes of Horace are songs of love and wine. But this nation, more warlike than voluptuous, made, for a very long time, but an indifferent use of music and songs, and never approached, in this respect, the graces of luxuriant Greece. It appears, that music remained perpetually rude and gross amongst the Romans. What they sung at their nuptial ceremonies, were rather brawlings than songs, and it can scarce be imagined, that the satires, sung by the soldiers at the triumphs of their generals, were in a very agreeable melody.

The moderns have also their songs of different kinds, according to the genius and taste of each nation ; but the French surpass all Europe, in the art of composing them,

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if not in the turn and melody of the airs, at least in the spirit, the grace, and poignancy of the words; tho', for the most part, wit and satire are there less conspicuous than sentiment and luxury. It is an amusement to which they have a strong propensity, and in which they have at all times excelled; witness the ancient Troubadours. This happy people, perpetually gay, turn all things into pleantry; the women are highly gallant, the men are completely dissipated, and the country produces excellent wine: can such a people ever cease from singing?

SONATA is a piece of instrumental music, composed of three or four parts in succession, which are of different characters. The sonata is much the same for the instrument, as the cantata is for the voice.

At this time, when instruments make the most important part of music, sonatas are much in use, as well as every kind of symphony: the vocal part is scarce any thing more than an accessory, and the melody accompanies the accompaniment. We owe this bad taste to those, who being desirous of introducing the manner of the Italian music into a language that is not susceptible of it, have obliged us to endeavour to perform that with instruments, which it is impossible to perform by the voice. I will venture to prophecy, that a taste so little natural will not long continue. Music merely harmonic, as we have elsewhere said, is of little value. To make it constantly please, it must be raised to the rank of the imitative arts: but its imitation is not at all times immediate, like those of poetry and painting: speech is the mean by which music determines, for the most part, the object of which it offers us the image, and it is by the affecting sounds of the human voice, that this image excites, at the bottom of the heart, the sensation which it is to produce. Who does not see how far the mere symphony, which is only intended to display the execution of an instrument, is from being able to produce this energy? Can all the tricks of M. Mondonville's violin affect us so much as two notes of the voice of Mademoiselle la Maure? The symphony animates the song, and adds to its expression, but it cannot supply its place. To understand what all this trash of sonatas, with which we are deluged, is intended to mean, they should do as that choice painter did, who wrote under his figures, *this is a tree, this is a man, and this is a horse.*

TASTE. Of all the gifts of nature, taste is that which is the most easy to be felt, and the most difficult to be explained. It would not be what it is, if it were to be defined : for it judges of matters over which the judgment has no power ; and serves, if I may use the expression, as spectacles to reason.

There are, in melody, combinations of sounds that are more agreeable, one than the other, altho' equally well modulated. There are, in harmony, parts that have effect, and parts that have no effect, and all equally regular. There is, in the disposition of pieces, an exquisite art in displaying that force which they relatively receive from each other, and which is derived from something more refined than the rule of contrast. There are, in the execution of the same piece, different manners of representing it, without ever departing from its true character ; of these manners, one is more more pleasing than another ; and far from being able to reduce them to rules, we cannot even form any rules relative to them. Reader, tell me the reason of these differences, and I will tell you what is *taste*.

Each man has a particular taste, by which he gives to objects, that are fair and good, an order that is peculiar to himself. One is more affected by pathetic pieces, another better loves gay airs. A voice, soft and flexible, strives to give its melodies pleasing ornaments : and a voice, sensible and animated, delights in expressing the accents of passion. One prefers a simplicity of melody, another searches after refined strokes ; and each of these calls, equally, that taste which they prefer, by the name of elegance. This diversity arises sometimes from the different dispositions of the organs which are exercised by the taste ; sometimes from the particular constitution of each man, which renders him more sensible to pleasure or disgust than another ; and sometimes from the diversity of age or sex, which lead the desires to different objects. In all these cases, no one having any thing but his peculiar taste to oppose to that of another, it is manifest, that the matter does not admit of a dispute.

But there is, moreover, a general taste, in which all, who have not an evident defect in their organs, agree. And it is to this alone that can be properly given the name of taste. Perform a concert before a number of those whose ears are sufficiently exercised, and their minds sufficiently instructed, and the greatest part of them will generally

generally agree in their judgment of the several parts, and in the order of their different merits. Ask of each one the reason of his judgment, and there are cases in which they will assign the same cause, almost unanimously; and these cases are those which are determinable by the rules; and this common judgment is therefore that of the artist or connoisseur. But among those matters which they agree to pronounce good or bad, there are some in which they cannot support their judgment by any reason that is convincing and common to them all; and this last judgment belongs to the man of taste. That there is not in these cases an unanimity of judgment, is, because all are not equally well organised; all are not men of taste; and the arbitrary notions, which arise from the prejudices of habit or education, frequently pervert the order of natural beauties. Concerning this taste, we may dispute, because there is but one that is the true one, but I see scarce any other method to determine this dispute, but by the majority of voices, when we cannot be determined by the voice of nature; and this is what ought to decide the preference between the French and Italian music.

For the rest, genius invents, but taste selects: and frequently a too luxuriant genius has need of a severe censor, to prevent it from being prodigal of its riches. Without taste we may produce great subjects, but it is that which makes them interesting. It is taste that enables the compositor to seize the ideas of the poet, and the performer those of the compositor; and it is that which furnishes both the one and the other with all that can adorn and enrich their subjects; and it is that also which gives the auditor a sensation of all these harmonies. Taste however is not sensibility: a man may have a great deal of taste with very little warmth, and such a one, though transported by the graces, is but little affected by the passions. Taste seems to relate more naturally to expressions that are delicate, and sensibility to such as are great.

TRIO, in Italian *Terzetto*, is a music of three principal or reciting parts. This kind of composition passes for the most excellent; and ought to be also the most regular of all others. Beside the general rules for the contre point, there are others for the trio, which are very rigorous, and the strict observance of which tends

to produce the most agreeable of all harmonies: these rules flow all from this principle; that the perfect concord being composed of three different sounds, it is necessary that each concord, to complete the harmony, distribute these three sounds, as much as possible, to the three parts of the trio. With regard to the dissonances, as they ought never to be doubled, and as their concord, moreover, is composed of three sounds, there is a still greater necessity for their being diversified; and that a good choice be made, beside the dissonance, of such sounds as ought in preference to accompany it.

As all these rules are incompatible with the unity of melody, and as we never hear a regular and harmonious trio, that has a determinate and sensible melody in the execution; it follows, that the rigorous trio is a bad species of music. These severe rules, moreover, have been long since abolished in Italy, where a music is never allowed to be good, that is not melodious, how harmonious soever it may be, and whatever labour it may have cost the compositor.

UNITY OF MELODY. All the fine arts have a certain *unity* of design, which is the source of that pleasure which they yield the mind: for the attention, being divided, has no repose; and when we are engaged by two objects, it is a proof that we are not sufficiently satisfied with either of them. There is in music, a successive *unity* which relates to the subject, and by which all the parts, well connected, compose one whole; and which exhibits at once the aggregate and all its parts.

But there is another unity of subject, which is more refined, and more simultaneous, and from whence arises, without being perceived, the energy of music and the force of its expressions.

When I hear our psalms sung in four parts, I am at first always greatly affected; transported with that harmony so full and so nervous: and the first accords, when they are truly founded, make me even tremble. But scarce have they continued a few minutes, before my attention begins to relax, and the tones affect me less and less; I am soon after tired, and at last disgusted, with hearing nothing but concords. I have often observed, that this effect I don't find when I hear good modern music, although the harmony be less vigorous; and I remember at the opera of Venice, that far from being tired with

a fine

fine air well executed, I have 'given, how long soever it may have continued, a constant fresh attention, and have been more interested with it at the end than at the beginning.

This difference arises from that of the character of the two musics, of which one is only a succession of accords, and the other a succession of melody. Now the pleasure of harmony is nothing more than the pleasure of mere sensation, and the enjoyments of the senses being always short, satiety and disgust soon follow : but the pleasure of the melody is of an interesting nature, and accompanied by an expression that speaks to the heart, and which the artist can constantly enjoy or repeat, by the force of genius.

Music therefore must necessarily be melodious to affect, to please, and continually to engage the interest and attention. But, in our systems of accords and harmonies, how shall the music be made melodious ? If each part has its melody, all the melodies, heard at the same time, will mutually destroy each other, and their will no longer be any melody at all : or, if all the parts perform the same melody, there will be no harmony, and the concert will be all unison.

The manner, by which a musical instinct, a certain mere sensation of genius, has resolved this difficulty without perceiving it, and has even drawn from it an advantage, is very remarkable. Harmony, which usually destroys, is made to animate, increase, and ascertain the melody : the several parts, without confusion, concur to the same effect, and, altho' each of them appear to have a melody peculiar to itself, yet from all these parts united, arises but one uniform melody. And this is what I call *unity of melody*.

The manner in which harmony, far from injuring, even concurs to this unity, is this : Our melodies are characterised by our modes, and our modes are founded in our harmony. Whenever, therefore, the harmony enforces or ascertains the expression of the mode and the modulation, it adds to the expression of the melody, provided that it do not overpower it.

The art of the compositor therefore, with regard to the unity of melody, is, 1. When the mode is not sufficiently determined, to ascertain it better by the harmony : 2. To select and dispose the accords in such manner, that the principal tone may always be that of the melody, and that by which it is best contrasted, may be that of the base :

base: 3. To add to the energy of each passage by accords that are strong if the expression be strong, or soft if it be soft: 4. To have regard in disposing the accompaniment to the *forte piano* of the melody: 5. Lastly, so to dispose the melody of the other parts, that far from traversing the principal part, they may sustain, enforce, and give it a more vigorous accent.

M. Rameau, to prove that the energy of music is all derived from harmony, gives an example of a like interval which he calls the same melody, which takes characters quite different, according to the different manners in which it is accompanied. M. Rameau did not see that he proved just the contrary of what he intended to prove; for in all the examples he has given, the accompaniment of the base serves only to determine the melody. A simple interval is no melody; it becomes a melody only when its place is assigned in the mode; and the base in determining the mode, and the place in the mode which that interval shall occupy, thereby determines that interval to be such or such a melody: so that, if by what precedes the interval in the same part we properly determine the place it shall have in the modulation, I maintain, that it will have its effect without any base: therefore the harmony only acts, in this instance, in determining the melody to be such or such, and it is merely as melody that the interval has different expressions, according to the place in the mode where it is employed.

The *unity of melody* strictly requires, that we never hear two melodies at the same time, but not that the melody never pass from one part to another; on the contrary, there is frequently an elegance and taste in properly managing a passage, even in a melody with an accompaniment, provided that the words be always distinguishable. There are even harmonies that are learned and well regulated, where the melody, without being of any one part, results entirely from the effect of all of them.

It would require a treatise, to shew, in detail, the application of this principle to the *duo*, *trio*, *quatuor*, choruses and pieces of symphony. The men of genius will sufficiently discover its extent and use, and their works will instruct others. I therefore here conclude, and I say, that from the principle which I have here established, it follows: first, that all music which is not melodious is disagreeable, how harmonious soever it may be: Secondly, that all music where several simultaneous

melodies may be distinguished, is bad ; and that there results the same effect from it, as from two or more discourses pronounced at the same time and in the same tone of voice. By this rule, which admits of no exception, we see what judgment we ought to form of those marvellous compositions, where one air serves as an accompaniment to another air.

It is in this principle of the *unity* of melody, which the Italians have felt and followed without knowing it, but which the French have neither known nor followed ; it is, I say, in this grand principle that consists the essential difference of the two musics : and this, I believe, is what every impartial judge will say, who shall give the same attention to the one as to the other, if that be at all times possible.

When I had discovered this principle, I was willing, before I proposed it, to try the application of it myself : that essay produced *the Village Conjuror* ; after the success, I spoke of it in my *letter on the French music*. It is for the masters of the art to determine if the principle be just, and if I have well followed the rules that flow from it.

VOICE. They who consider the human voice after a philosophical manner, distinguish it into different classes ; or if you please, they consider the same voice under different appearances :

1. As a simple sound, such as is the cry of infants.
2. As an articulate sound, such as is that of speech.
3. In melody, which adds to the speech, modulation, and the variety of tones.
4. In the declamation, which appears to depend on a new modification of the sound, and even in the substance of the voice : a modification which differs from that of the melody, and that of speech, seeing that it may be added to, or taken from either of them.

It seems to me, that the true distinguishing character of the voice in singing, is that of forming agreeable sounds, of which we can take or perceive the unison, and that they pass from one to the other by harmonic or commensurable intervals ; whereas in the voice, in speaking, either the sounds are not sufficiently sustained, and sufficiently distinct, to be agreeable ; or the intervals which separate them are not sufficiently harmonious, or their relations have not a due degree of simplicity.

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The observations which M. Dodart has made on the differences between the voice in speaking, and in melody, in the same man, far from contradicting this explanation, confirm it; for, as there are languages more or less harmonious, of which the accents are more or less musical, we observe also, that, in those languages, the voice of speech, and that of singing, approach or retreat in the same proportion. Therefore, as the Italian language is more musical than the French, speech there differs less from melody; and it is there more easy to distinguish, in singing, the man whom we have heard speak. In a language quite harmonious, as was originally that of Greece, the difference between the voice in speech, and the voice in singing, must vanish: there can be only one voice for speaking and singing; and perhaps such is the case at this day with the Chinese.

The human voice is distinguished into many different classes; besides those of acute and grave, there are some that are strong and loud, and others that are soft and fluted; there are voices that have a great compass, and others that are full, just, and harmonious; there are some that are hard and dull, others light and flexible, and others again remarkable for a constant uniformity of tone, &c. It is the part of the compositor to employ each voice, in that character, which is most advantageous to it. In Italy, where every time an opera is revived, it is always with new music, the composers constantly take great care to adapt each part to the voice that is to perform it. But in France, where the same music lasts for ages, each part must necessarily serve for all the different voices to whom it may chance to fall; and this perhaps is one of the reasons why the French melody, instead of arriving at any degree of perfection, becomes every day more tedious and dull.

The voice of the greatest compass, the most flexible, the most sweet and most harmonious, that perhaps ever existed, appears to have been that of the Chevalier Balthasar Ferri, Peroufin, in the last century; a singer of unrivalled and prodigious powers; who was courted by turns, by every sovereign in Europe; was loaded with riches and honors during his life, and whose talents and glory the muses of Italy rivaled each other with celebrating after his death. All the writings, composed in praise of this musician, breath a spirit of sublime enthusiasm; and the approbation of all his cotemporaries proves, that
faculties

faculties so rare and so perfect, were above all envy. Nothing, say they, can express the brilliancy of his voice and the graces of his manner ; he had, in the highest degree, all the characters of perfection of every kind ; he was gay, grave, fierce, or tender, whenever he pleased, and the heart melted at the sound of his pathetic tones. Among the numberless powers that he exerted over the voice, I shall mention only one : he mounted and descended two full octaves in a breath, by a continued trill, which marked all the chromatic degrees with so much precision, altho' without an accompaniment, that if at any time a correspondent note in its accompaniment, whether flat or sharp, was suddenly struck, a justness of concord was instantly perceived, that astonished all who ever heard him.



F I N I S.

